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York, on Feb. 26th, at which about one hundred persons, of whom twenty were professional artists, participated. Mr. Noah Brooks, the Vice-President, presided, and introduced Mr. Bridgman, who responded: "I hope to be excused from making a speech, because artists are no speakers. I thank you most heartily." A reception was also given Mr. Bridgman by the Brooklyn Art Club, on the evening of March 16th, at the residence of Prof. Crittenton, and a committee of artists, consisting of Messrs. D. Huntington, J. D. Smillie, Edward Gay, A. C. Howland, J. C. Nicoll, Thomas Hovenden, George Inness, and Winslow Homer, arranged for another reception, which took place at Sarony's, Union Square, New York, on the evening of March 24th, two days prior to Mr. Bridgman's departure for Europe. It is a most pleasant thing to see American artists, who are generally accused of being, if possible, even more jealous than those of any other nationality, doing honor thus publicly to one of their brethren. Mr. Bridgman, if we may judge by official recognition, has done more than any one else to

uphold the honor of American art in Europe. His pictures are *hors concours* at the Salon, and he has been made a member of the Legion of Honor. But the highest attainable honor still awaits him. He is, indeed, an A. N. A., but the ruling powers at the National Academy of Design have not yet considered him worthy of being made a simple N. A. This shows, undoubtedly, that the standards recognized by the Academy are far higher than those which prevail in France,—a fact hitherto perhaps unsuspected, but of which all Americans may well be proud.

CONGRESSIONAL LIBRARY.—The bill for the erection of a Congressional Library Building, passed by the Senate on Feb. 23d, fixes the site of the new building upon the six squares on the east front of the Capitol grounds, and limits the cost of the land and damages therefor at \$ 1,000,000.

AN AMERICAN is credited by the *Chronique des Arts* with having bought, at the sum of 250,000 francs, Meissonier's *Halte de Cuirassiers*, exhibited in 1878, and twice before sold at respectively 150,000 and 200,000 francs.

FOREIGN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

THE STATUETTE OF ATHENA PARTHENOS.—In a communication to the *Academy* of Feb. 12th, Mr. C. T. Newton gives a description of the recently discovered statuette of Athena Parthenos, from four photographs received by him. "On comparing this figure," says Mr. Newton, "with the evidence both literary and artistic as to the chryselephantine statue, which was previously known, and which is brought together in Michaelis, *Parthenon*, pp. 33, 34, 266–284, pl. XV., it will be seen that the new statuette corroborates the soundest views which have been hitherto advanced as to the restoration of the chryselephantine statue. . . . The discovery of this statuette is a very great gain to archæology in bringing home to us certain salient features of the original design in so marked and emphatic a manner. While recording these the copyist has utterly failed to render the higher qualities of the original,—the subtle charm of expression in the face, the grace and majesty in the general *pose*. This is no more than might be expected from the servile hand of a copyist in the Roman period, who, probably, executed this work as a commission for some private person. On the site where this statuette was found, to the north of the Varvakeion, were foundations thought to be those of a Roman house; and this lends color to the suggestion of a Greek writer in the last number of the *Athenaion*, that the statuette originally decorated the *sacrarium* or private chapel of a Roman house. I should be inclined to assign it to the Antonine period, and it was not improbably executed when Hadrian embellished Athens." Mr. Newton also quotes a description given by M. Hauvette-Besnault, in the *Bulletin de Correspondance Hellénique*, from which it appears "that there are traces of yellow color on the hair, of red and blue color in the eyes; the crest is marked by

incised lines, painted in red."—It is announced that photographs of the statuette may be obtained of Mr. Karl Wilberg, publisher, Athens.

ASIA MINOR.—"Mr. Dennis, H. M. Consul at Smyrna," says the *Athenæum*, "is busy with his excavations at Sardis, which we have already mentioned, and M. S. Ramonac, pupil of the French School at Athens, has been sent by the French government to excavate, at Ali Aga Chiftligui, the ancient Grynum. Mr. J. T. Wood is engaged in endeavoring to raise a subscription to carry out further explorations at Ephesus."

BUST OF CARACALLA.—The *Kunst Chronik* learns from Metz that a beautiful white marble bust of the Emperor Caracalla (A. D. 211–271) has been discovered in the possession of an inhabitant of that town. The bust is said to have been dug up at the beginning of this century in a tract of marshy land in the immediate vicinity of Metz. Some doubts have been raised as to its antiquity, but in point of art it is said to be a work of first rank, and better than the bust of Caracalla in the Vatican.

ANCIENT REMAINS IN LONDON.—The ancient city wall of London has occasionally been revealed in the course of excavations, and several recent instances of this kind are recorded in the English papers. Systematic investigations were lately set on foot by Mr. John Edward Price, F. S. A., in Houndsditch and Duke Street, where the wall had been uncovered in excavating for some new buildings, and his labors were rewarded by the finding of a number of objects which will form a valuable addition to the Museum of the Corporation at Guildhall. These objects comprise cornices, panels, spandrels, fluted pilasters, fractured capitals, bases and shafts of columns, together with portions of an inscription, and fragments of statues yet to be developed. Extensive remains of Roman structures have been met with on the site of Leadenhall Market, the exca-

vations for new buildings there having brought to light some of the most interesting specimens of Roman masonry yet found in London. Concrete and tessellated floors have been found; also coins of Claudius, Nero, Vespasian, and Trajan, fibulæ, Samian pottery, flue tiles, and other objects. In the centre of Leadenhall Street were discovered portions of a mosaic pavement in small colored tesseræ, of a character indicative of the important nature of the buildings which occupied the site. These details are taken from a more lengthy account given in the *Athenæum* of Feb. 26th.

EARLY ENGLISH ART.—Mr. J. Henry Middleton publishes in the *Academy* of March 5th an interesting paper on *The Early Art History of England*, in which he claims that, by reason of over-attention paid to the history of the Italian Renaissance, the early art of other countries, and among them of England, has been too much neglected. "It may be considered certain," says Mr. Middleton, "that we have too much neglected the fact that other countries, and especially England, have had a continuous art history of their own, going on contemporaneously with, but quite independent of, that slow Renaissance in Italy which culminated towards the end of the fifteenth and beginning of the sixteenth century in such a burst of magnificence that our eyes have been partially blinded to the works of real genius produced at an earlier date in other countries. It would, of course, be useless to attempt to find English instances of painting or sculpture which can in any sense rival the best productions of Italy in the fifteenth century; but, going back to an earlier period, we can, I think, find work done by English contemporaries of Cimabue and Andrea Pisano which does not suffer by comparison with any thirteenth-century Italian painting or sculpture." Mr. Middleton then points out a number of examples to sustain his view. Among them, in sculpture, he cites the effigies of Henry III. and Eleanor of Castile, in Westminster Abbey, by William Torell, goldsmith of London, about 1291. [This Torell or Torrell has been supposed to have been of Italian origin, but Mr. Middleton states that the name is thoroughly English.] "Passing on to pictorial art," continues Mr. Middleton, "we have in England important instances of tempera painting used to decorate large wall surfaces earlier in date than any that can be found in Italy." The paintings in the church of Kempley in Gloucestershire, and of Chaldon Church, Surrey, are given as examples of twelfth-century work. Of the latter part of the thirteenth century "we have in Westminster Abbey an important series of paintings, though small in scale, executed by an English contemporary of Cimabue. And so far from thirteenth-century England being behind Italy in art development, it is with the works of Giotto rather than with those of his master that we may compare those native examples. These paintings, of which little notice is generally taken by visitors, form the chief decoration of a frontal, or perhaps a retable, which once belonged to the fittings of the high altar. . . . It would, of course, be unfair to compare these miniature-like paintings with Giotto's large works in fresco, but I think we may fairly assert that our Westminster example is not unworthy to take a place beside one of his *predelle*, or some of the small figures with which he often surrounded the main figures on a cross or triptych." One more extract must close this short epitome of Mr. Middleton's interesting article: "The history of English art is commonly regarded as if it began

with the great portrait painters of the sixteenth and seventeenth centuries, and little notice has been taken of the fine and thoroughly national paintings with which the walls of almost every church and the panels of every rood-screen had been so lavishly decorated for some centuries before; to say nothing of the thousands of illuminated MSS., rich with exquisitely painted miniatures, all full of national characteristics, both in the treatment of the motives and in the carefulness of their execution, the best examples of which are certainly unsurpassed, and perhaps not equalled, by the miniature paintings of any country on the Continent."

LIONARDO DA VINCI.—Some allusion was made, in the last number of the REVIEW, to the alleged discovery, by Dr. J. P. Richter, of the fact that Leonardo passed several years in the East, in the service of the Sultan of Egypt, and that he became a Mussulman. Dr. Richter gives an account of his discovery in an article entitled *Lionardo da Vinci im Orient*, published in the *Zeitschrift für Bildende Kunst* for February. It seems that the *Codex Atlanticus*, in the Ambrosian Library at Milan, contains the drafts of several letters addressed, "Al Diodario di sorio, locotenete del sacro Soltano di babilonia"; which according to Dr. Richter may be translated, "To the Devatdar of Syria, lieutenant of his Holiness the Sultan of Cairo." From these letters it appears that Leonardo was sent to Armenia on some important mission, and from their familiar tone, as well as from certain phrases used in them, Dr. Richter argues that Leonardo may possibly have adopted the faith of his then masters. "That Vasari heard nothing of it [i. e. of Leonardo's sojourn in the East]," says Dr. Richter, "is certainly surprising; but he was in general only insufficiently informed concerning Leonardo, and the latter may have had but little occasion in later years to speak of his mission to Asia Minor among the artists. . . . It is, indeed, not impossible that he may have had good cause to be silent concerning it [i. e. his sojourn in the East] after his return. I am led to this supposition by the following considerations. . . . Of the empire of the Mamelukes he speaks as of 'our realm,' 'our frontiers.' The intimate relations which, as has been shown, subsisted between him and his superiors, and the personal confidence which he must necessarily have enjoyed, in view of the important mission confided to him, can hardly be conceived of, without the supposition of an accommodation to Oriental manners and customs. . . . Leonardo may have been compelled thus to accommodate himself, and his readiness to do so, in spite of his Christianity, will appear natural in view of his sceptical (*freigeistigen*) tendencies. Vasari already complains of these tendencies, but up to the present all evidence has been wanting to show that Leonardo outstripped in this regard the humanistic culture of his country and time. The Levant was filled with renegades in those days, especially Italians. Even a celebrated *savant* of Bologna professed the Mohammedan creed. . . . If this was the case [i. e. if Leonardo had temporarily abjured the Christian religion] it can hardly seem strange why Leonardo, after his return to Italy, should have made a secret of his Oriental experiences, which are suddenly revealed to us in the drafts of letters and other occasional memoranda contained in the hieroglyphics of his manuscripts." For further proofs adduced by Dr. Richter, the reader must be referred to the article in the *Zeitschrift*. The documents in question, with their

accompanying drawings, are to be published in the discoverer's lately announced new edition of *The Literary Works of Leonardo da Vinci*. In a note, Dr. Richter remarks that the editors of the *Saggio* had knowledge of the address of the first letter to the Devatdar; but that they did not think it worth while to undertake the difficult task of deciphering the letter, as they took it for granted that the title "Soltano di babilonia" contained an absurdity. Babylon in this case, however, is evidently not the celebrated city of that name, but a part of Cairo which used to bear the same designation. The time spent by Leonardo in the East is conjectured to have been about two years, not eleven, as stated by M. Veha. In an article on *Les Ecrits de Léonard de Vinci*, published in the *Gazette des Beaux-Arts* for March, M. Charles Ravaission also discusses the Oriental episode of Leonardo's life. In this article he maintains that, until the facts are indisputably established by published and duly authenticated documents, it will be best to withhold a final verdict; but that, whatever may be the case, the artist surely cannot have resided in the East longer than a few months. M. Ravaission seems inclined to think that the drafts of letters in the *Codex Atlanticus* on which Dr. Richter bases his discovery, are apocryphal, as some others in the same Codex are already known to be. A most astounding piece of news is the French *savant's* assertion that the draft of the famous letter written by Leonardo to Lodovico il Moro, in which he details his own achievements, and which has hitherto been considered one of the most important documents bearing on his career, belongs also among the apocrypha, or, at least, is not in his own handwriting.

MUSEUMS AND COLLECTIONS.

PARIS.—According to a correspondent of the London *Times*, M. Turquet, the Under-Secretary of State for Fine Arts, has started a project for the foundation, in Paris, of a Decorative Art Museum on the model of South Kensington. The municipality is to be asked for a site and a subsidy; the state will build the Museum, and drawing-classes and a library will be added.—The Louvre has lately come into the possession of several bequests, one of them a portrait of a woman by Flandrin, left to it by M. E. Vinet; and a second by M. Timbal, which consists of Raphael's original design of the *Belle Jardinière*, a marble bas-relief of the fifteenth century, a sculptured pilaster of the Renaissance period, and an antique bust of Bacchus. M. L. Double, the son and heir of the well-known collector of that name, has also given to the same Museum, in honor of the memory of his father, a picture by Gonzales Coques, representing the artist surrounded by his family. A picture by Th. Rousseau, *Le Vieux Dormoir du Bas-Breau*, was bought for the Louvre at a late auction sale for the sum of 49,000 francs.—The galleries of the Luxembourg, which are closed once a year to allow of placing the new acquisitions, were reopened to the public on Feb. 15th. The following additions are to be mentioned: *St. John Baptist*, by Paul Baudry; several new Cabanel, among them a *Venus*; *The Pier*, by Achenbach; two small landscapes by Georges Michel; Cazin's *Ismael*, bought at the last Salon; and two landscapes by Jules Dupré. These last, which were bought by the state for 50,000 francs, belonged originally to Prince Demidoff, who ordered them of the artist for his San Donato palace. M. Barbet de

Jouy has given to the Luxembourg two water-colors by Jacquemart, representing respectively the Place du Carrousel and the Pont-Neuf.

BERLIN.—The Emperor of Germany, in the name of the realm, has accepted the gift of the antiquities found at Troy, and has thanked Dr. Schliemann in an autograph letter. The collection will be placed in the Ethnological Museum, and is for all time to come to bear the name of the donor.—Some account is given by a correspondent of the *Kunst Chronik* (see No. 18, Feb. 10th) of a collection of seventy-four drawings by old masters, lately acquired by the Berlin Cabinet of Prints, and said to contain specimens of the first order. Among the most notable may be specified six drawings by Dürer, two of which are large portraits; two brilliant specimens by Rubens,—a masterly landscape study, and a figure after Mantegna; four Rembrandts, among them a very bold sketch representing Christ bearing the cross; a study of several heads on one sheet, by Michelangelo; a masterly sketch of a Madonna, executed with the brush, by Paolo Veronese; and others by Fra Bartolommeo, Verrocchio, Vittore Pisano, Agostino Busti, etc. There are also several miniatures, of which one, by Liberale da Verona, represents the holy women with St. John and Joseph of Arimathea surrounding the dead body of Christ.

MODENA.—The visitors to Modena, writes a correspondent of the *Kunst Chronik*, will be disagreeably surprised to find that, for some years to come, the important collection of paintings cannot be seen. The rooms in the Palazzo Ducale, in which the paintings were hung, have been taken possession of by the Italian Ministry of War, for the purposes of a military school, and the paintings are standing around in confusion in some of the rooms of the Academy, where they are not shown.

EXHIBITIONS AND SALES.

THE SALON OF 1881.—The regulations for the coming Salon, as adopted by the society of artists to whom its management has been delegated, are published in the *Chronique des Arts* of Feb. 19th. The most important paragraphs are those relating to the jury, which is to be elected by all French artists who have once before been admitted to the Salon, and to the exempts, which are to be done away with entirely, so that every work offered for admission will have to be passed upon by the jury. The exhibition will remain open from May 2d to June 20th. There will be three classes of ordinary medals, which will be awarded by the juries of the sections. Honorable mentions may also be voted by the juries. In addition there will be one medal of honor in each section, which will be voted for by the jury and all the exhibitors in each section combined, one third of all the votes deposited being necessary for a choice. In the section of painting the number of exhibits is limited to 2,500 oils, and 1,200 designs, water-colors, miniatures, pastels, etc.

PARIS.—In accordance with a decision of the Under-Secretary of State for the Fine Arts, a public exhibition of the works of art bought for the national museums will be held quarterly in the Louvre, in the Salle des Tapisseries.

LONDON.—Speaking of Mr. Whistler's exhibition of fifty pastel drawings, at the rooms of the Fine Art Society, Mr. Frederick Wedmore (see *Academy*, Feb. 19th) says that it "shows him, perhaps, to greater advantage than has

any previous exhibition of his engaging and impressive, if sometimes wayward, art. Of the etchings displayed several weeks ago, some were, as was said at the time in this very journal, distinctly disappointing; others were most agreeable reminiscences of a Venetian mingling of glory and squalor. The pastels, if unequal, are unequal within much narrower limits. Here and there they may be inexpressive; here and there the gold has not been hit; but the arrow has not fallen absurdly wide of it. There are, it is true, two or three nocturnes scarcely better than the oil-sketches—the agreeable if insufficient beginnings—familiar under the name of 'nocturnes' to the visitor to the Grosvenor Gallery. But feeble and immature performances are quite the exceptions; generally the pastels achieve most thoroughly the success that is proper to them. . . . Nor would it be doing quite justice to these fascinating pastels to speak of them as the record of rapid impressions. Venetian nature and Venetian art have really been looked at very closely, as well as with an artist's eye, before so many of their essential characteristics came to be recorded in this swift but penetrating way."—*À propos* of the contemplated test exhibition of etchings, Mr. A. Evershed, the etcher, writes to the *Athenaeum*, complaining of the character of the body which is to have the power of election to the new society. "We are not informed by the prospectus," says Mr. Evershed, "who the painter-etchers constituting the provisional council are. It would be satisfactory to the whole body of etchers to know who they are, and whether election into the society is likely to be open, or governed by a clique." As a preferable mode of procedure Mr. Evershed proposes election by vote of all the exhibitors.

EDINBURGH.—The Annual Exhibition of the Royal Scottish Academy opened on Feb. 19th with about 1,100 works, selected out of nearly 3,000 offered.

VIENNA.—The International Art Exhibition, planned for the year 1882, seems to be a fixed fact. Of the required guaranty fund of 200,000 florins, 130,000 were subscribed within a short time. Baron Rothschild has shown himself especially liberal, as he has placed the sum of 100,000 florins, without interest, at the disposal of the Artists' Association (Künstergenossenschaft) under whose auspices the exhibition will be held.

AUCTION SALES.—At the sale of the Giles Collection in London, on Feb. 4th and 5th, the following prices were obtained for Liber Studiorum plates:—*Raglan Castle*, 3d state, £7; *Oakhampton*, 2d state, £4 4s.; *Mildmay Marine*, 2d state, £6; *Hind Head Hill*, 2d state, £7 7s.; *Solway Moss*, £8 18s. 6d.; *Watercress Gatherers*, 1st state, £16 5s. 6d.; *Twickenham*, 1st state, £23 5s.; *Inverary Castle*, 1st state, £22 1s.; *The Alps from Grenoble*, 3d state, £5; *Ben Arthur*, 1st state, £55 2s. 6d.; *Aescus and Hesperie*, 1st state, £107 2s. "It is probable," says the Academy, "that the last-named sum is the highest price ever given for a single print in the great serial publication of Turner." A copy of Blake's *Canterbury Pilgrims* brought £35; a drawing by the same artist, *Teach these Souls to Fly*, went for £2 6s. Of a number of Samuel Palmer's sketches and water-colors, a picture entitled *Twilight* obtained the highest price, viz. £162. At a miscellaneous sale held in London on Feb. 5th, the following prices were paid for old masters:—*Titian, Virgin and Child*, with St. John and St. Catherine in a landscape, £162; *J. van Goyen, A Dutch Town*, £210; *D. Teniers, Interior of a*

Cabaret, £173; *Lancret, Fête Champêtre*, £131. At a sale of water-colors, on Feb. 11th, in the same city, the highest prices paid were £393, for Sir J. Gilbert's *Sir Andrew Aguecheek writes a Challenge*, and £129 for David Cox's *Lower End of Llyndinas*. At the sale of the Kurtz collection, London, Feb. 11th, the following pictures brought over £200:—*A. Bonheur, Cattle on the Banks of a River*, £231; *Henriette Brown, An American Capmaker*, £252; *G. Doré, An Alpine Scene*, £252; *Escoora, The Singing Lesson*, £252; *L. Gallait, Columbus in Prison*, £504; *Tasso in Prison*, £472; *Neapolitan Flower-Girl*, £304; *J. H. L. De Haas, Going to the Fields*, £215; *N. E. Keyser, Columbus and his Child in the Convent at Pietra Santa*, £278; *B. C. Koekkoek, A View on the Meuse*, £299; *L. Knaus, War Scene in Germany, XIVth Century*, £451; *H. Merle, Marguerite trying on the Jewels*, £420; *E. Nicol, The Sabbath Day*, £540; *A. Piot, Child with Wild Flowers*, £246; *Alma-Tadema, The Ambush Attack*, £451; *E. Verboeckhoven, The Coming Storm*, £472; *Sheep and Domestic Poultry in a Stable*, £273.—At Paris the auctioneers have also been lively. An artists' sale by Philippe Rousseau produced about \$8,600. The highest price paid being \$1,420, for *Les Huîtres*. A series of small sketches, measuring 10 by 20 centimetres each, made for the dining-room of the Prince Imperial, brought from \$75 to \$100 each. At the sale of a private collection on Feb. 24th, which netted about \$108,662, three landscapes by Rousseau went for respectively \$9,200, \$9,720, and \$9,800; Millet's *Gardeuse d'Oies* brought \$7,100; Manet's *L'Enfant à l'Épée*, \$1,820; Ingres's *Angélique*, \$2,000; Dupré's *Grand Pacage du Limousin*, \$8,600; *Forêt*, \$3,910; *Barques de Pêche*, \$2,010; Delaroche's *Christ au Jardin des Oliviers*, \$1,840; Delacroix's *Convulsions de Tanger*, \$19,000; *Chevaux sortant de l'Abreuvoir*, \$4,900; Decamps, *Les Bûcheronnes*, \$1,500; and Bonvin's *L'Ave-Maria*, \$2,021. Seven pictures by Corot varied at from \$812 to \$1,302, while Courbet's *Marée Basse* did not go above \$440. For twenty-seven pictures by modern artists, sold on Feb. 28th, \$69,452 was paid, some of the higher bids being as follows:—*Bonnat, Le Barbier Nègre*, \$4,500; *Corot, Le Ruisseau*, \$4,200; *Le Berger*, \$3,500; *Daubigny, Village au Bord de l'Eau*, \$4,000; *Delacroix, Corbeilles de Pavots et de Chrysanthèmes*, \$2,060; *Hébert, reduction of the Malaria*, \$1,720; *Meissonier, Une Compagnie de Mousquetaires*, \$10,000; *Troyon, L'Abreuvoir*, \$7,340; *Berger et Troupeau*, \$5,100; *Un Pâturage*, \$8,012. The most important sale, however, is that of the collection of Mr. John W. Wilson, which took place at his mansion in Paris on March 14th, 15th, and 16th, and the leading prices obtained at which were sent over by cable, and have therefore become familiar to the readers of the REVIEW from the daily papers. An extraordinary price is that paid for Millet's *L'Angelus*, viz. \$32,000. Frans Hals's *Portrait of Scriverius*, and *Portrait of the Wife of Scriverius*, two diminutive works, scarcely six inches long, were sold, after a fierce contest, for \$16,000. But the highest price of all, \$40,000, was paid for Rembrandt's *Portrait of a Man*. The sum total of the three days' sale is reported at 2,032,345 francs, or \$406,469.

Among coming auction sales of importance may be mentioned that of the pictures of the late Prince Frederic of Hohenzollern-Hechingen, now in the possession of his son, Count Frederick of Rothenburg. The authorship of the pictures in the collection is claimed for Andrea del

Sarto, Ghirlandajo, Hobbema, Ruysdael, Wouverman, and other artists of similar fame. The sale is to take place at Munich. — Messrs. Amsler & Ruthardt, of Berlin, are to sell, towards the end of April, the important print collection of the late Prince Lobanon Rostowski, a Russian, who was known as a fastidious collector for the last thirty years. The collection contains capital pieces, in fine states, by Rembrandt (*The Hundred Guilder Piece*, etc.), Dürer, Schongauer, Lucas van Leyden, Jan Lievens, Paul Potter, Berghem, Pontius, C. Visscher, and others, and all the celebrated modern engravers are represented by "remarque" and artist's proofs. Catalogues and other information may be obtained of Messrs. Hermann Wunderlich & Co., New York.

MONUMENTS.

The jury in the competition for a statue of Lakanal, to be erected at Foix, has decided in favor of a sketch sent in by M. Picault.

M. Tony Noël has been charged with the execution of a monument to Albert Joly, the deputy of the department Seine-et-Oise, lately deceased.

Mr. Hartzer, of Berlin, is at work upon the model of a statue of Spohr, to be executed in bronze, and erected at Cassel.

Bozen, in the Tyrol, is to have a monument of Walter von der Vogelweide, in the shape of a fountain with the statue of the poet, by the sculptor Silbernagel.

NECROLOGY.

AUGUST BROMEIS, a German landscape painter of the ideal school, and professor of landscape painting at the Academy of Cassel, died in that city, on Jan. 12th, of paralysis of the heart. He was born on Nov. 28th, 1813, at Wilhelms-höhe, and studied painting at the academy of his native city, and since 1831 in Munich. In 1833 he went to Italy, where he remained for thirteen years, and sought the companionship of Josef Anton Koch, who has been called the regenerator of stylistic landscape painting.

FELICE CHIAVONI, painter, died at Venice lately. His wife followed him within a few hours.

JACQUES EDOUARD GATTEAUX, the distinguished French sculptor and engraver of medals, oldest member of the Academy, died at Paris in the beginning of February, at the age of ninety-three years. He studied engraving with his father, Nicolas Marie Gatteaux, and sculpture with Moitte. Having received the *Grand Prix de Rome* in 1809, he went to Italy, whence he returned to Paris in 1813. A list of his most important works will be found in the *Chronique des Arts* of Feb. 19th. M. Gatteaux received a number of medals, was elected a member of the Institute in 1845, and raised to the rank of officer of the Legion of Honor in 1861. Being very wealthy, he brought together a large collection of works of art, which was partially destroyed by fire and theft in the days of the Commune. What is left of this collection is to be distributed by his executor, M. G. Duplessis, between the Louvre, the École des Beaux-Arts, the Print Cabinet, and the Museum at Montauban.

HUGUES MERLE, the well-known French figure-painter, died at Paris, on March 16th, in his fifty-ninth year. He was born at Saint-Marcellin, studied with Léon Cogniet, received a second-class medal in 1861, a "rappel" in 1863,

and was nominated to the Legion of Honor in 1866. His paintings, somewhat waxy in the treatment of flesh and cold in color, but refined and academically correct, enjoyed great popularity in the United States, and specimens of his work are to be found in most American collections.

ADOLPHE MOUILLERON, one of the best, if not the best, French lithographer of the present, lately passed away at the age of sixty. M. Mouilleron, who was born at Paris on Dec. 13th, 1820, was one of the few representatives left among us of the glorious days of lithography, — a noble art that is suffered to die out from lack of appreciation born of sheer ignorance and blind prejudice. Among his best known works may be named *A Jewish School*, after Robert Fleury; *A Garden Corner*, after Karl Bodmer; *André Vésale*, after Hamman; and, above all, *The Night Watch*, after Rembrandt. M. Mouilleron was repeatedly honored with medals, and in 1855 received the cross of the Legion of Honor.

ADOLF WEGELIN, Royal Prussian Court-painter, died at Cologne on Jan. 18th. He was born at Cleve, in 1811, and in 1828 went to Düsseldorf, where he studied under J. W. Schirmer. Wegelin's specialty was architectural water-colors, and from the year 1842 until the death of King Frederick William IV. of Prussia he was almost constantly employed in the production of works of this kind for the monarch named.

RESTORATIONS, ETC.

EGYPT. — Mr. Alfred J. Butler writes as follows to the London *Athenæum* of Feb. 12th, under date of Cairo, Jan., 1881: — "All who are interested in the conservation of ancient monuments in Egypt will be glad to learn that, by order of the Khedive, guardians are henceforth to be appointed for all the chief temples, tombs, etc. in the country. The guard will in each case consist of an officer and a number of men proportioned to the area to be covered. The sum of £2,000 has been allotted for this purpose by a special provision in the budget for the forthcoming year. It may be stated that the Khedive takes a personal interest in the antiquities scattered through his dominions, and is sincerely anxious to save them from such wanton damage as they have undoubtedly suffered even in recent times. It is hoped that, as the finances of the country improve, capital will be found for the erection of ring-walls round the principal sites: in that case a small capitation fee, levied on all visitors, would probably remove the necessity for a permanent charge on the revenues of Egypt. The condition of mediæval monuments is also receiving attention. The state of ruin and decay into which the tombs of the Mamelukes, the tombs of the Khalifs, and many old mosques have fallen, is most deplorable, and the mischief is in too many cases irreparable. But native opinion is being led to understand and to deplore, and measures will be taken, as opportunity serves, at least to arrest further destruction. Too much must not be expected at once; but with the enlightened encouragement and authority of the Khedive, a good beginning will be made. There is another little piece of good news: the order has just been given to repair the road to the Pyramids. The last mile has long been impassable, and the road in other places was tiresome and dangerous. A small toll might very well be levied to keep the way in permanent order."

INDIA.—The *Pioneer* (Allahabad) says that, from a recent report on the condition of the great Buddhist *stupa* of Sar Nath, near Benares, it appears that the *stupa* is in too far advanced a stage of decay to permit of restoration at any reasonable cost. It has accordingly been decided to abandon the ruin to its inevitable fate, but at the same time to postpone the evil day as far as possible by removing all vegetation from its surface, and by repairing the outer casing in parts. All available details connected with the structure are to be minutely examined and carefully recorded by photography.—*Academy.*

S. PETRONIO, BOLOGNA.—Dr. Oskar Berggruen writes to the *Kunst Chronik* from Bologna that the building of the façade of S. Petronio has again been taken up. S. Petronio, the principal church of the city, was begun in 1390 by a Master Antonio, but was never finished, as it lacks the façade and transept, and the choir has been replaced, provisionally, by an apsis (see Lübbe). The façade is now to be built, at a cost of 1,173,675 lire, according to the plans of the architect, Giuseppe Ceri. The entire completion of the church, writes Dr. Berggruen, is out of the question, as the space needed for the transept is occupied by the university.

PALAIS-BOURBON.—The paintings by Delacroix which adorn the hall of the library at the Palais-Bourbon are menaced with destruction, the stones of the wall on which they are fixed showing signs of dislocation. A commission of architects, painters, critics, etc., has been named by the bureau of the Chamber of Deputies, whose duty it will be to devise a remedy.

VERSAILLES AND FONTAINEBLEAU.—M. Turquet has asked for a credit of 205,000 francs for the restoration of paintings at Versailles and Fontainebleau. At the former place the ceiling of the "Salon d'Hercule," painted by Lemoyne in 1763, needs mending. At Fontainebleau the great hall of Henry II., the gallery of Francis I., and the staircase painted by Il Rosso and Primaticcio, are to be touched up.

THE MONUMENT TO THE DUKE OF BRUNSWICK, at Geneva, built at an enormous expense, is said to show

ominous signs of giving way, owing to the treacherous character of the ground on which it stands.

MISCELLANEOUS.

THE ACADEMIE DES BEAUX-ARTS has elected M. L. Bonnat as successor of M. Cogniet, lately deceased.

THE NEW HÔTEL DE VILLE, PARIS.—The sum of 725,000 francs has been set apart for the sculptured decoration of the new City Hall of Paris. A list of the sculptors to be employed, with the tasks assigned to them, is given in the *Chronique des Arts* of Feb. 26th.

M. LÉOPOLD DOUBLE, who died in Paris in the early part of February, had one of the most celebrated private galleries in the French capital. It was arranged in twelve saloons furnished in the taste of different epochs, and it is said that the sum of £200,000 was offered for it some time ago. From a painting in this gallery Jules Jacquemart, who was on terms of friendship with the owner, made one of his finest etchings, *Le Soldat et la Fillette qui rit*, after Van der Meer. It was announced that the collection was to be brought to the hammer, but this rumor has lately been contradicted by the statement that the heirs intend to keep it intact.

THE CALAMITY AT MUNICH.—The terrible calamity at Munich, which cost the lives of at least six art-students, and will leave several others permanently crippled from the effect of burns received at a fancy-dress fête, has been so thoroughly described in the daily press, that it is not necessary to do more here than barely allude to the harrowing subject. From an interesting letter printed in the Boston *Transcript* of March 17th, it appears that but two American students were injured, and they very slightly. Many were, however, injured in their attempts to put out the fire. The same letter announces that a committee has been formed, consisting of several professors of the Academy and members of various artists' associations, to raise funds for the care of the sick, and to establish a fund for the support or assistance of those who will be left helpless or disabled for life.

